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OUTLOOK FOR THE SEASON.

Again, and for the tenth season, the AMERICAN ART NEWS, after its summer numbers, appears as a weekly, and will bring to its thousands of subscribers and readers every Saturday, and until next June, its budget of art news and information. The journal begins at the same time its tenth year—the eighth under its present title—of successful publication, during which it has steadily grown in circulation, influence and favor with the art public both of Europe and America, and has justified the belief of its founders and conductors that there exists a place for an independent and intelligent art newspaper, allied to no one school or art movement.

It is, as yet, too early to predict the character of the art season just opening in America, but despite the adverse conditions in the stock market, we feel safe, from what we learn of art importations and the general feeling in the art business world, in stating that the season bids fair to be a good one. The several new and handsome picture galleries opening and opened in New York alone the past month, with others to open, does not spell any fear of poor business. The American art collector is as quietly determined as ever to get the best pictures and art objects in the market, and the dealers were never more ready or able to supply the demand. The United States has become the world's chief art mart, and the country was never in better shape as to underlying conditions.

PERMANENT ART COMMISSION.

The suggestion made by Senator Elihu Root of New York last Spring that the Government should arrange for a permanent and competent Commission to have charge of all American art displays at international and other foreign expositions, thus doing away with the present haphazard method of selecting American Art Commissioners for such expositions, should be warmly endorsed by the Federation of Arts and other leading art organizations of the country, and steps taken at once to have it put into practical shape; so that it may be presented to Congress at a near date, in proper form.

The French Government has long had such a commission, and England has virtually adopted the same plan, while other leading European nations are preparing to appoint similar commissions. Such a Commission, it seems to us, is especially necessary in the United States, where political and social influences at Washington, under present conditions, have resulted, on occasions, in the selection of persons unfitted through lack of knowledge and experience in art matters, or from personal disqualifications, to represent us with also unfortunate and unrepresentative art displays. There is danger of still further failures, unless the safe plan of a Commission, whose members shall be chosen and suggested by the leading art organizations of the country to arrange the American art displays at foreign expositions, be adopted.

The International Art Exposition at Rome to close in November, and where it was hoped and thought the United States art display would redeem the failure at Venice two years ago, does not appear, by the seeming consensus of opinion of the many well informed Americans who inspected it, to have done so, and while this may not have been the fault of the American commissioner, the verdict both of American and European critics would seem to lend additional weight to Senator Root's suggestion. Let us have a permanent art commission on foreign expositions.

METROPOLITAN MUSEUM.

Among recent acquisitions announced by the museum are: a bronze statuette, by Henri Bouchard; a "Grazing Ostrich," by Fritz Behn, the gift of James Loeb; "The Bather," and the "Song of the Wave," the work of Richard E. Brooks, an American sculptor.

An important accession comes from the loan collection of Mr. J. P. Morgan, "The Nativity," by Jacques Daret. Two companion paintings, "Visitation" and the "Adoration of the Magi," are in the Kaiser Friedrich Museum at Berlin. Another picture loaned by Mr. Morgan, is the "Annunciation," by Van der Weyde.

The museum is arranging for an exhibition, during the present month, of Colonial silver, showing the work of silversmiths, in the old seaboard colonies south of New England, most of which has been loaned by the churches.

L. M. F. Tonetti has finished three groups for the exterior of the Bank of Toronto, Canada, representing the coat of arms of the city and emblematic of the progress and development of the Dominion.

CHICAGO.

The tenth annual exhibition of the Arts and Crafts at the Institute opened with a reception Oct. 3. There are 1,151 articles in the collection, all of which have been passed upon by a competent jury. Mr. Alexander Fisher, of London, shows a fine collection of rare enamels, among them the painted tryptich, "St. Andrew," "The Loaves and Fishes" and "St. Peter." In the pottery display is "The Paul Revere Set," which is an interesting connecting link, through the shop of Robert Jarvie, between Chicago and Boston.

The annual exhibition of American oils and sculptures will open Nov. 14, and through the aid of the friends of American art, by purchases and the offer of high prizes, this exhibition is one of the most attractive in the country to artists and the public. The jury of selection includes Sargent Kendall, Charles H. Davis, Louis Betts, Frank Duveneck and Edmund C. Tarbell, painters, and Lorado Taft and Josef M. Korbel, sculptors.

PITTSBURGH (PA.)

Much interest is manifested here in the exhibition of the Associated Artists to be held at the Carnegie Institute Nov. 1-26 inclusive. The press view and reception will be held October 31, and the board of directors are using every effort to make the exhibition a success. Other exhibitions will be arranged in future in a manner not to interfere with the annual exhibition at the Galleries.

A full life size portrait of Mr. Andrew Carnegie has been presented, by Mrs. Carnegie, to the Carnegie Technical School. Howard Russell Butler, of New York, is the artist, and his subject is represented in the robes of Lord Rector of the University of St. Andrews, Scotland.

BUFFALO (N. Y.)

An important Watercolor exhibition was opened at the Albright Gallery Sept. 16, with a reception and private view for the members of the Fine Arts Society and the press. The central point of attraction is on the north wall, where are displayed fine examples by Mary Cassatt, in dry points, black and white, and colors, loaned to the exhibition by Messrs. Durand-Ruel and which were exhibited in their galleries in New York.

Other prominent artists represented are E. Irving Couse, Colin Campbell Cooper, Edward Dufner, William J. Glackens, Edward H. Potthast, William Ritschel and Louis C. Tiffany.

PHILADELPHIA (PA.)

The ninth annual exhibition of Watercolors will open at the Fine Arts Academy Nov. 13, and continue to Dec. 17 inclusive. It will be under the joint management of the Academy and the Philadelphia Watercolor Club. Entry cards must be filled out and sent to the Academy by Oct. 21. With the exception of works from New York and Boston others must be received at the Academy by Oct. 24. The exhibition will consist of watercolors, black and whites, pastels, drawings in pen and ink, crayon and illustrations in medium. Colin Campbell Cooper, Violet Oakley, Thomas P. Anshutz, Henry McCarter and Everett L. Warner compose the jury of selection, and George Walter Dawson, Violet Oakley and Hugh H. Breckenridge are on the hanging committee. A press view will be held Nov. 11, and a reception and private view the same evening. The Charles W. Beck, Jr., prize of \$100 will be given to the best work shown that has been reproduced in color for publication.

OBITUARY.

H. O. Watson.

Mr. H. O. Watson, founder and senior partner in the old and well-known art and decoration house of H. O. Watson & Co., of 16 West 30 St., died at his villa near Florence, Italy, Sept. 1 last. Mr. Watson had been ailing for some time and when he sailed in the early summer for his summer home in Italy, was slightly improved. He did not regain his strength, however, and gradually failed until his death.

The death of Mr. Watson will be greatly deplored by those who knew him, as his qualities of mind and heart and his charm of manner made him beloved and respected. He was a man of fine presence and marked personality, a model of old-time courtesy and had most kindly and generous impulses. Coming from Boston, his birthplace, to New York in the late sixties, he was for some years with Tiffany & Co. His unusual taste and artistic knowledge were highly esteemed by the Tiffanys, and in 1878 he left that firm to establish the art and interior decoration house of H. O. Watson, which was one of the pioneer firms in this line in New York and which met with deserved success from the start. The house was for some years at Union Square and 17 St., and later moved to 256 Fifth Ave., and after another move on the avenue, to 16 West 30 St., where it has had handsome galleries for some years past. Meanwhile Mr. Watson had associated with him his adopted son, Mr. Parish Watson, under the firm name of H. O. Watson & Co.

Mr. Watson was a bachelor and it is understood has willed his New York residence and other properties to Mr. Parish Watson. The business will be continued under the old name by Mr. Myron Holmes who has been connected with the house for 17 years, in conjunction with Mr. Parish Watson, who is also associated with Mr. Edmund Dreicer and Mr. Gorer of London.

Georgiana Ball-Hughes.

Miss Georgiana Ball-Hughes, daughter of the late Robert Ball-Hughes, died at her home, Dorchester, Mass., Oct. 10, aged 83 years. Her father was a sculptor of note, and his daughter was well known for her copies of famous paintings. She had lived in Europe, studying for many years, and when young posed for the well known "Mary Magdalene," executed by her father.

The twenty-second annual exhibition of the New York Water Color Club will open in the galleries of the American Fine Arts Society, 215 W. 57 St., Oct. 28 and continue to Nov. 19. Original watercolors and pastels not previously shown in public in this city, will be received; miniatures in groups will not be accepted, but must be framed separately. A prize of \$200 will be awarded by the jury for the most meritorious watercolor.

The rules adopted by the club, limiting the size of picture frames and the reasons therefore were published in the *American Art News* of Aug. 15.

Hubert Vos, who spent the summer in Europe, returned recently with his wife. He took to Paris two of his paintings, "Harmony" and "The Songs of Yesterday," which will be hung in the Paris Salon next season.

Harry W. Watrous has sent out notices fixing the dates for the reception of pictures for the winter Academy exhibition as Nov. 20-21.